

**Crete; Pompey; Edward Lear**  
**Oxford across the centuries,**  
**Cambridge between the wars**



# John Bull's other islanders

By David Martin

COLIN HOLMES (Editor):  
Immigrants and Minorities in  
British Society  
208pp. Allen and Unwin, £10.

It has been going on for a very long time. The wandering peoples of the great migrations had to stop here. Britain was the last frontier of Europe's golden west. It was the land over which the sun always set and therefore also the last of the dead. If the National Front did but know it there are many more migrant souls in Britain than there are migrant bodies. The tide is full of noises.

From one millennium to another there were exchanges of population. The Veneti shifted from Britain to Cornwall under pressure from Caesar. Centuries later under pressure from the Saxons some of the Cornish shifted to Brittany. Very slowly out of the constant trample of peoples emerged a People, only to be conquered and ruled by Roman masters and Flemish administrators.

From that time on they came in peace, seeking profit or employment or safety: Jews and Gypsies, Protestant refugees, Celtic recruits to the Industrial Revolution, European exponents of political revolution, survivors of Nazi and Communist revolution, and—finally—Asians and West Indians homing in from the extinct empire. Then and now the islands were a melting pot, near enough to be a reception centre, far enough to weld newcomers into a new, distinctive mould.

V. G. Kiernan brings all this evocatively together in the principal essay of this excellent symposium, edited by Colin Holmes, *Immigrants and Minorities in British Society*. In Kiernan's view the Norman yoke not only brought new traits and a pathologic "money grub" but also created a degraded, defeated peasantry. Defeat meant retardation so innovation had to be imported: craftsmen and merchants, men of letters and of Ghent. They came above all to London so that down to the thirteenth century the older men were frequently of Italian, Gascon or Jewish origin. Over the centuries different groups contributed particular skills. There were German mining engineers, crafts-

men, manufacturers, scientists, Dutch drainers, frequent tutors, silk weavers, lace makers, Scottish doctors, bailiffs and pedlars, Jewish financiers, cabinet-makers and tailors, Italian ice-cream sellers, musicians, market-gardeners and chimney sweeps. A church in the sometime Huguenot quarter of Spitalfields encapsulates the history. Built originally for Protestant refugees, it passed to the Methodists, then in the late nineteenth century to the Ashkenazim—and it is now a mosque for the Bangladeshi community.

Britain, or rather England, imported artists and intellectuals. In the sixteenth and seventeenth centuries Holbein, Gheeraert, Van Dyck, Lely, Kneller; in the eighteenth century Handel and Johann Christian Bach, and, in the nineteenth century, together with Grilling Gibbons, Rysbrack, Roubiliac, Nolken. These were earlier versions of later invasions, infusions and graftings of talent and genius, such as Holst, Delius, Pini, Rubira, or the recent "white migration" analysed by Perry Anderson: Gombrich, Popper, Namier.

The stolid natives absorbed them gradually into themselves, giving to each a stereotyped and often contradictory character. Gypsies are and were shifting, shifty, sly, and cunning, survivors of Nazi and Communist revolution, and—finally—Asians and West Indians homing in from the extinct empire. Then and now the islands were a melting pot, near enough to be a reception centre, far enough to weld newcomers into a new, distinctive mould.

Stereotypes also fed off fear. Migrants might be accused of promiscuity or potency, dirt or disease, or else of economic malpractice, such as blacklegging at the lower level and smart financial operations at the highest level. Even the Poles, defamed as gallant thieves, were believed to put on more charm than was healthy for native competition. The Chinese, described here in an essay by J. P. May, acquired a rather unfortunate stereotype. The fear of imported Chinese labour was, of course, a major issue in the 1906 election. Reports from that period agreed on their penchant for illegal gambling

and for taking opium. And they were said to seduce underage girls. On this issue and on the general question of sexual relationships the official inquiries spoke much better than common opinion. On the whole the Chinese kept to their own kind for social purposes and so retained cultural visibility. In the end the only lasting opposition to them came from seamen who saw a threat to their livelihood. Otherwise, their numbers were too small for generalized hostility.

The case of the Irish is instructive. Sheridan Gilley provides a sensitive and carefully documented essay which turns around comparisons which have been made between anti-Negro racism in the United States and English prejudice against the Irish. Mr Gilley shows a very nice sense of judgment in distinguishing kinds of prejudice and the overall effect they may or may not have with racism. He also shows something of the varieties of racism and the very different political conclusions to which they may give rise. Even racism isn't pure.

"Celtic" was originally a linguistic and cultural term into which might flow more or less ambiguous racist content. The line between a dislike of Celtic culture and aspersions on the Celtic race is crucial, but not always easy to draw. Engels, for example, had some harsh things to say about the "fædic" character of the Irishman. The very term race as used by the Victorians contained a sliding scale of meanings ranging from culture and character to peopledom and fixed racial endowment. Even an emphasis on racial endowment might allow for an element of cultural malleability, as for example when an Irishman was metamorphosed into an American. This notion might easily have been combined with the more recent idea that all the quick and alert Irish had made off to America leaving a stagnant pool of inability behind.

The English might congratulate themselves on their vigour and the variety of their talents, ascribing these to the mixture of races. It would then appear that the Celts were less vigorous because less mixed. If the Celts would consent to mix more, especially perhaps with the English, they too might have all the talents. Thus the richest racial lodes were deposited at the point of

Saxon and Celtic overlap: the Welsh marches and the Forest of Arden.

It could be argued that Saxons and Celts were racially distinct but equal, and it was possible but not necessary to conclude that racial equality meant separate nationhood and governance. It could equally be argued that Celts comprised very varied racial strains, so that Saxons and Celts alike included a wide range of ethnic elements. In which case it might be inferred that Saxons had no right to rule Celts, or else that Celts had no basis for claiming independent nationhood. The same exposed conclusions could follow from the idea that Saxons were a sub-variety of Celts. Some unambiguously racist thinkers thought the Saxons superior but regarded the English as incorrigibly mixed. The problem then became one of identifying the superior elements in both English and Irish.

Sheridan Gilley lays much more emphasis on the clash of religious and political values than on racism. So far as political antagonism was concerned the imperial idea did not need a racist outcome and could be presented as a generous liberalism above the narrow limits of local nation and culture. The Empire was an enterprise, while the nationalist Irish were a recalcitrant corner, like the Calvinist Boers. It so happened that the English were rather good at governing and only chronic backwardness or bigotry could reject their administrative services.

Unfortunately for future governance Ireland contained Catholics and Calvinists together. Inevitably the English self-portrait was very much touched up but the trans-cultural idea was not inherently ignoble and had no necessary connection with racism. Lots of liberals saw Irish nationalism as retrograde bigotry, and after the Fenian bomb outrage of 1867 *The Times* gently chided the Irish for posing the conflict in terms of race. The Irish were mostly damned for separatism and disloyalty, not for their genes. As for religion, it logically excluded racism. If Victorians thought the Celts were less vigorous because less mixed, there was no reason to balk at the salvation of the Irish. The tincture of race excluded the taint of race. Evangelicalism washed away dust and sin at the same time.

The Irish paid the compliment in similar coin: the faithful Celts rarely knew what life was like, and lived by a sense of honour, grasping Protestants lacked bread and poetry of the old. It was a point with which many numbers of Englishmen coming to agree.

After all, the contradictory much that was commonplace Magic may be backward but it is in the eyes. Black Irish legend never encountered a colour line. The Celtic Liberation Front was not needed to claim the Celts as a modern Irish joke. As for stupidity but another source of wit. It's the Irish who tell the jokes. The drunk at the station, the brawler in the pub, the insolent before the law, was—and is—balanced by images of a gallant soldier, winning wars, or youthful rickshaws sailing to support the family.

What of the Jews as depicted with the Irish? Colin Holmes contributes an article which is mainly on attitudes to the Jew displayed in debates on immigration round the turn of the century, more especially as reflected in the writings of J. A. Hobson, who Nicholas Denkin takes a localized view of parallel developments in the East. End in the 1930s the post-1945 era. The Jew, Hobson underscored a widespread fear that migrants were cutting the wages of the native. It was not the overall number of migrants which mattered but concentration in particular areas and occupations. The Jew, well-equipped with the virtues, so partisans of laissez-faire could easily regard them as a threat to the native. The Jew, well-equipped with the virtues, so partisans of laissez-faire could easily regard them as a threat to the native.

It is clear that the fears and pressures over Jewish and Jewish migration were largely contained. During the course of the argument the usual stereotypes occurred: accusations of animality, vice, dirt, disease, unfair competition, together with the Jewish case being picked up by politicians while Irish disintegration has more frequently resulted in personal tragedy. These symptoms of culture unwinding are the definition of the Irish and the Jews. For most Marxists the problem creates no philosophical angst: culture can and must be reformed in the image of a New Man. The distortions of the group character, whether dreary romanticism or approximation to economic man, can be resolved only by a fresh and direct form of integration. Liberals are trapped between a fear for the irreducible variety of human groupings, a desire for the eradication of specific elements, such as attitudes to women—and the slow inevitable correlation proximate to the Jews by relative concentration on the economic

context, there were none the less hints of conspiracy in his work such as generally being to antisemitic propaganda.

Such conspiracy theories were also present in the East. End population at the time of the immigration scare. For good measure it was suggested that aliens at large were highly competitive in the sphere of sexual vice, achieving perversities hitherto barely known "except to readers of *Homer and Catullus*". All the same some Conservative attempts to harness high electoral dividends, and the clamour quietened until the arrival of Mosley in the 1930s. The repulse of Mosley acquired the status and impact of myth. It was ascribed to the East End as a whole, whereas there had been few perceptible fascist support there both in and beyond the lumpenproletariat. Thus the myth acquired the power of taboo against stereotypes and also acted as a catalyst to bring together Jews, Popular Front supporters, concerned Anglican priests and the Communist Party, and various sinister associations. Indeed, there was a heavy overlap between the Jewish population, the tenants' associations, and the Communist Party. Nicholas Denkin gives an admirable account of the complexities of local politics, more especially as they refracted the issue of vice and colonial migration in the 1930s. At any rate he is able to conclude that circumstances in the East End ensured that the terms of the debate over housing, employment, and vice were not set by opponents of immigration as they were, for example, in the West Midlands.

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## To teach the unteachable

By Michael Brock

RITA KRAMER:  
Maria Montessori  
400pp. Oxford: Blackwell £9.50.

Post-Risorgimento Italy provided both the best nursery and the widest field of action for the "new woman". Maria Montessori's father had fought in the liberation armies and been decorated. A great-uncle, Antonio Stoppani, was a nineteenth-century Teillard de Chardin, a priest and professor of geology who sought to reconcile natural science with the Faith. Maria was an only child with an ambitious, intellectually frustrated mother. Her family, though anti-clerical, were not agnostic: a world which needed reform everywhere left no room for doubts. She rejected the conventional women's career in teaching and was admitted to clinical medicine, apparently by the intervention of Pope Leo XIII. She survived the lonely sessions in the anatomy hall imposed by elders on the though mixed and female classes worse than mixed bathing. In 1896, when twenty-five, she qualified with brilliant honours as Italy's first woman doctor. Her selection a few weeks later to represent Italy at an international congress in Berlin brought her instant stardom. She was good-looking, fluent, charming, and obviously intelligent; she had a self-confidence which matched her qualities and youthful achievement. No audience could resist her. She had started on fifty years of ovations.

La Dottorissa was soon studying defective children. The work of two French doctors, Itard and Seguin, had established more than fifty years earlier that children hitherto thought unteachable were capable of learning, provided that the teacher was grounded in a systematic observation of their behaviour. Something could be done towards meeting their need to master their environment. This pioneering work had been largely forgotten. The doctrine of Pestalozzi and Froebel were assumed to apply only to "normal" children. For several years Montessori could not even locate a copy of Seguin's second book. In 1900 she became co-director of a new training institute in Rome for teachers of defective children. In

the following year some of her eight-year-old "defectives" from the practice school which formed part of this institute took the state exams in reading and writing. They passed, doing better than many "normal" children.

Montessori's private life now dictated the career switch which was to make her world-famous. Having had a child by her fellow director, she resigned from the institute and returned to the University of Rome to study methods of teaching (armed, as a *Times Educational Supplement* reporter wrote much later, with "a trained physician's eye and a great deal of common sense"). In 1906 a group of bankers who ran a Rome housing association took over some half-built tenements in the San Lorenzo district, completed them at minimum cost, and laid plans to prevent vandalism by the tenants' children. They provided a rudimentary day nursery and enlisted Montessori's help in running it. She collected money for toys and materials from a group of rich ladies, installed the untrained daughter of the building's porter to look after the children, and named this new-style school-room Casa dei Bambini (Children's House). She had soon established that, if her method and materials were used and each child allowed to go his own pace, four and five-year-olds from the slums could be taught to write in two months and to read a few days after that. All this was explained in *Il Metodo*, which Montessori wrote within a month in the summer of 1909. During the next few years it was translated into more than twenty languages.

The rest of Montessori's life was an anti-climax punctuated by quarrels and acclaim. Writing this admirable biography in New York, Mr Kramer has been much bothered by her heroine's shortcomings as an educational publicist. Montessori recognized no deficiency in her method and materials provided that these were rightly used. No one was a true believer unless he had by heart her whole package according to the instructions provided. Moreover, the founder of the faith maintained a commercial interest in the marketing of the package. By 1911 Montessori had resigned from her lectureship at the University of Rome and was assumed to apply only to "normal" children. For several years Montessori could not even locate a copy of Seguin's second book. In 1900 she became co-director of a new training institute in Rome for teachers of defective children. In

the following year some of her eight-year-old "defectives" from the practice school which formed part of this institute took the state exams in reading and writing. They passed, doing better than many "normal" children.

Montessori's efforts to counter these dangers constitute the most precious tour de force in the history of modern education. No course could lead to the Montessori teacher's diploma unless she had taken personal charge of it. It was the children whom she aimed to free: her collaborators were accorded no such privilege. With a leader less tough the movement would have collapsed at once; but, after a lifetime of pasta-eating and travel, Montessori was working a fifteen-hour day at eighty. Dictatorial energy did not qualify her, however, to steer her method undamaged past the shoals and into the educational mainstream; and perhaps we should be thankful that this feat was not achieved. "The method has had a lasting and well-deserved influence; but as a pedagogic prescription it was dangerously incomplete. Montessori held a view of schooling which took for granted the Catholic culture, and the extended families of Giolitti's Italy. Her technique for teaching reading presupposed a language as phonetic as Italian. American academics in the Dewey mould quickly concluded that she did not understand the social function of schooling, and that her researches had not been notably scientific. To all criticisms she had the same answer: look at the results achieved. Here have we a method of teaching the three Rs which has been highly effective, feasible in its design, and is not in the least authoritarian. Is it time for a revival?"

Are typists better than butchers, barmen more valuable than academics? *The Images of Occupational Prestige*, a study in social cognition by Anthony Coxon and Charles Jones (235pp. Macmillan, £12), is about what people think about other people's jobs. It is not "just another study of 'occupational prestige'" but provides a "thought-provoking critique of the occupational prestige industry in sociology". The authors note among other things the phenomenon of "occupational egotism" whereby people have a higher opinion of their own job than other people do. This is the first of three books on the same subject.

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Important musical and literary manuscripts removed from war-time Berlin have been discovered safe in Poland

## The Piquing trail

By Peter Whitehead

Among the tragedies of war is the destruction of irreplaceable objects of cultural value. Equally deplorable, but much less frustrating, are those cases where art works and the like have vanished without trace, leaving the scholar poised between the genuine hope and angry despair of a child shaking the box for the lost piece of the jigsaw.

Such were the feelings of musicologists, historians, art-historians, even zoologists and botanists, about what was probably the greatest single collection of manuscripts to disappear without trace, after the Second World War, the "Grüssau collection" as it may be called. It was one of about thirty major batches of material evacuated from Berlin and sent to various places of safety, chiefly in Eastern Europe. This particular batch was sent by train to Schloss Fürstenstein in Silesia and later, in 1943, was taken by lorry to the little village of Grüssau, some 20 km away, to be placed in the organ loft of the Benedictine monastery and in the local church.

After the war the material evacuated from the Berlin library gradually emerged and, with the political restructuring of Europe, was eventually restored either to the original Deutsche Staatsbibliothek in East Berlin, or to its counterpart in West Berlin, the Stiftung Preussische Kulturbesitz. However, the one batch that was not returned was that at Grüssau, now within the Polish boundary. It was rumored that the material had been "sent east", that it was in private and unscrupulous hands, or that it had just disappeared.

For those who knew something of the contents of the Grüssau collection, the permanent loss of such material was almost unthinkable. Here were the holograph scores of Mozart's *Costi fan tutte* (Act 1), *Marriage of Figaro* (Acts 3 and 4), and the "Jupiter" Symphony; Beethoven's *Grosse Fugue* and *Seventh*, *Eighth* and *Ninth* Symphonies (the whole or in part); Bruckner's sketches for his *Eighth* and *Ninth* Symphonies; Bach cantatas such as *Wes Gott tut* (No 99); Haydn's "Clock" Symphony; works by Brahms and Schubert; the *Varianze* collection of German historical and literary autographs; boxes of Near and Far Eastern manuscripts; and much else besides. If a holocaust could be ruled out, and there was never any official confirmation of this rumour, then surely the Grüssau material must still be somewhere; it could not simply disappear.

That, at least, was my conviction five years ago when I chanced on the problem and slowly discovered the extraordinary extent of this lost collection. My immediate needs were deceptively simple. I merely wanted to determine whether the little Brazilian film to which the naturalist Georg Margrave had been described as *Piquing* was a herding or an anchovy. Subsequent zoologists were about equally divided, thus bequeathing to the

film was one of almost two thousand animal pictures, all painstakingly commissioned by Colonel John Margrave, under whom Margrave had worked in Brazil. These were later presented to the Director of Brandenburg and were eventually incorporated into the Royal Library in Berlin, being among the original items in the precious collection dubbed *Libri picturati*. As luck would have it, the Margrave drawings were in that half of the collection sent to Grüssau.

Heavily, and then with increasing determination, I decided to try to locate the missing works. After a while, following the trail became quite as compulsive as a good detective novel. Each rumour was more promising than the last and there was an almost geometrical progression in the numbers of correspondents as each new piece of news arrived, with further suggestions. Everywhere, and especially among musicians and musicologists, there

was enormous enthusiasm for the search, although many doubted an early solution. After all, thirty years or more had passed and all official attempts had patently failed. Still, there was a slender chance that an initiative from the scholarly community, and in particular from someone of a country not directly involved in the affair, might bear fruit.

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## Don't shoot the pianist

By Graham Johnson

GERALD MOORE:  
Farewell Recital  
Further Memoirs  
178pp. Hamish Hamilton. £4.95.

Thirty-five years after the publication of *The Unashamed Accompanist*, Gerald Moore's cause is still that of Accompanist's Lib. Any professional accompanist will confirm that patronizing belittlement, prejudice and ignorance concerning the art exist in the highest places. Things are much better in this country than they were, but any British accompanist only need set foot in America to see that the New York entrepreneurs have no resident Gerald Moore to bring them to heel. In a country which regards *Vice-President* as failure, the singer's accompanist is almost made to feel like a conscientious objector, holding a white feather, while the real men follow

Gerald Moore's example at being a little bit of a maverick. He has accomplished much with his lifetime of touch, which has strengthened rather than weakened the seriousness of his message and the depth of his tone. Schubert, Schumann, Brahms and Wolf were all accompanists after all, and their song masterpieces were born "at the piano" and have been cradled there ever since. Anyone who does not understand the "reasons for" Moore's insistence on equality fails to understand either the sound or the art of his performance. While it is true that some singers have given winning performances despite indifferent keyboard partners, not even the most vocally resplendent singer can do justice to the song without distinguished collaboration.

*Farewell Recital* reflects many of Moore's special gifts, especially his down-to-earth good sense and readability. Like his idol Schubert, he is capable of both humility and

rightful pride, and as a Schubertian he knows how to reach the cognoscenti at the same time as appealing to laymen. He can be as self-effacing before the genius of Fischer-Dieskau and bright-eyed in his appreciation of both the art and friendship of Dame Janet Baker. He is extremely funny (at his own expense) about cricket and Cressin, and about certain Ukrainian including polysemy. But he can be equally sharp with impostors and impatient with inaccuracy. The only error I spotted in his book was a vowel slip: the poet of the Forelle was C. F. Schubert, not quite a namesake of the composer.

Every accompanist should dip into this book and learn what qualities an accompanist really needs. The Moore survival kit includes lack of pretension and humour, plus the ability to weave a spell around those in his company,

## Anthems anthologized

By Nigel Forman

The Gostling Manuscript  
Foreword by Franklin B. Zimmerman  
418pp. Austin: University of Texas Press. £24.50.

For students of Restoration church music this is a most welcome publication. It is a good feeling, reduced by just over half, of a collection of sixty-four anthems compiled by John Gostling, who is best remembered for his spectacular "East" singing in Purcell anthems. The volume comprises orchestral anthems, at the front, and other types, at the back. They date from 1670, or earlier, to 1700: several are dated, some precisely. Blow (twenty-four works) and Purcell (seventeen) are much the best-represented composers; others include Clewley, Rumbold and Locke. Gostling's auto-

## Two-way traffic

By Nigel Lewis

The task of reconstructing Poland's shattered manuscript collections after the war fell to the Jagiellonian Library in Cracow—simply because it had survived, unlike its compatriot National Library in Warsaw. It is difficult for a reader to comprehend the scale of the problem the Jagiellonian was faced with: quite simply, it did not have enough qualified people to classify all the books and manuscripts it was suddenly responsible for. In Cracow alone, 180 scholars and professors—the present director, Władysław Sorczyk's own father among them—died in the concentration camps. Professor Sorczyk has holdings of more than three million items in his care, one-tenth of which are uncatalogued. The Grüssau manuscripts form only a small percentage of this uncatalogued material.

It was the hope of discovering more about these manuscripts that took me to Poland in July 1977. I had previously visited the Deutsche Staatsbibliothek in East Berlin and been shown the Mozart, Beethoven and Bach scores which had already been returned by the Poles (an account of that visit appears in *The Sunday Times* of July 10, 1977).

Through the Polish agency Interpress, and after a week's wait, I was eventually able to meet Professor Sorczyk. We spoke through an interpreter for more than four hours, a reporter and photographer for Interpress also being present. Nine manuscript scores by Haydn were produced for me, among them *Il Mondo Della Luna*, *L'isola Disabitata*, and three symphonies, No 98 (B flat), No 99 (E flat) and No 101 ("The Clock"). I was also given photographs, evidently taken recently, of four more: Beethoven's

seventh Symphony, the first month of the Eighth, the first quarter opus 131 in C sharp, and Bach's cantata No 99, *Ich bin ein Pilgrim*.

It had evidently been beforehand that I should be only so much and no more. I asked to see the more important material which was kept, Professor Sorczyk courteously regretted that it was not possible. But on asking for some of the Varianze collection (see Peter Whitehead's article), minutes later, returned with a box of documents relating to the collection, apparently one of 1000 or so, which have so far been working full-time on the Grüssau manuscripts. The experienced team covers all the many ways in which the material is represented, from music to geography. Its members include Zatycki, and the archivist, Pirozynski, who is engaged in classification of the Arabic, Persian, Turkish and Eastern prints.

The Jagiellonian's routine of new books has been so good that priority can be given to manuscripts. The scale of the task is truly enormous, and Sorczyk does not expect it to be completed until the end of the century, but he is not deterred by this. He is not deterred by the fact that the material is not yet accessible to the public, and he is not deterred by the fact that the material is not yet accessible to the public.

Among the items that have been returned are the *Varianze* collection of German historical and literary autographs; boxes of Near and Far Eastern manuscripts; and much else besides. If a holocaust could be ruled out, and there was never any official confirmation of this rumour, then surely the Grüssau material must still be somewhere; it could not simply disappear.

That, at least, was my conviction five years ago when I chanced on the problem and slowly discovered the extraordinary extent of this lost collection. My immediate needs were deceptively simple. I merely wanted to determine whether the little Brazilian film to which the naturalist Georg Margrave had been described as *Piquing* was a herding or an anchovy. Subsequent zoologists were about equally divided, thus bequeathing to the

film was one of almost two thousand animal pictures, all painstakingly commissioned by Colonel John Margrave, under whom Margrave had worked in Brazil. These were later presented to the Director of Brandenburg and were eventually incorporated into the Royal Library in Berlin, being among the original items in the precious collection dubbed *Libri picturati*.

As luck would have it, the Margrave drawings were in that half of the collection sent to Grüssau. Heavily, and then with increasing determination, I decided to try to locate the missing works. After a while, following the trail became quite as compulsive as a good detective novel. Each rumour was more promising than the last and there was an almost geometrical progression in the numbers of correspondents as each new piece of news arrived, with further suggestions. Everywhere, and especially among musicians and musicologists, there

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## GERMAN LITERATURE

## Movement after movement

By Roy Pascal

RAYMOND FURNESS:  
The Twentieth Century, 1890-1945  
The Literary History of Germany,  
Volume 8  
302pp. Croom Helm. £9.95.

This account of German literature from about 1890 to 1945, brief in its scope, is a complex cultural and literary history of the period, modestly confined to the most important literary movements, and to the most important literary figures. It is a history of the period, modestly confined to the most important literary movements, and to the most important literary figures. It is a history of the period, modestly confined to the most important literary movements, and to the most important literary figures.

There is little or no attempt to discuss the political, social, and ideological climate that accompanied Stefan George's progress from the aesthetic barbarism of *Alphabeta* and the elitist elegance of many early poems to the ideal of a new German literature, and the devotion that he later held up to his nation. While some of the plays and poems of the First World War are discussed, no account is given of the war and of its changing issues, so that the literary works acquire an arbitrary character. In a chapter on the literary history of the period, Dr Furness discusses the anti-Semitism of the period, but does not discuss the anti-Semitism of the period, but does not discuss the anti-Semitism of the period.

Dr Furness rightly contrasts Ber-

lin as the centre of early German naturalism with Vienna as the home of the tendency variously called "decadence", "symbolism", "neoromanticism", etc. But he does not describe how or suggest why in both centres, as elsewhere, quite conflicting trends coexisted or replaced one another; it is indeed quite misleading to add to the chapter on "Jung Wien", to which the young Schizel properly belongs, a few old comments on his later novel *Der Weg ins Freie* and on his play *Professor Bernhardi*, in which he gives so serious and subtle a discussion of the Jewish question in Vienna. In a later passage, that rightly insists on the complexity of what is called "Weimar culture", it is surprising to find Hofmannsthal's *Der Turm* included among its products. There is little or no attempt to discuss the political, social, and ideological climate that accompanied Stefan George's progress from the aesthetic barbarism of *Alphabeta* and the elitist elegance of many early poems to the ideal of a new German literature, and the devotion that he later held up to his nation.

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Further particulars and application forms available from Personnel, (T.S.), University of London Institute of Education, Bedford Way, London WC1H 0AL. Completed applications should be submitted not later than 12 June.

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